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JOHN OF PARIS AT VIENNA.

At the Imperial Operahouse, Boieldieu's comic opera, *Jean de Paris*, has been brought forth from long oblivion. We acknowledge gratefully the respect which has lately been manifested for classical operas, and cannot do otherwise than support Herr Jauner in the noble feeling which caused him not long since to resuscitate *Idomeneo*. But it was no particularly lucky star which led him to *Jean de Paris* of all operas in the world. We fail to appreciate neither the historical significance nor the absolute æsthetic value of the work, though it is certainly very much faded at the present day. But the very thing which constitutes its charming peculiarity cannot have justice done it in a large theatre, and consequently not at the Imperial Operahouse. We know what an immense success *Jean de Paris* proved when first produced in Paris (1812) and afterwards in Germany. Boieldieu had just returned from a disagreeable residence of many years in Russia to the French capital, where he became, thanks to his *Jean de Paris*, the favourite of his countrymen. What he had previously produced in Paris was not of much importance, and continued to live almost exclusively by this or that romance. Romances, the pet musical form with the French, play a prominent part in all Boieldieu's operas; the whole of *Jean de Paris* is a sort of romance among operas. The tones which *La Dame Blanche* struck at a later period (1825), with such charming volume and richness, are already very decidedly audible in *Jean de Paris*; but all the forms in the latter are more restricted; the invention and combinations are much more simple; the expression is more superficial; and the effects are more timid. From a musical point of view, *Jean* is merely a prelude, though, it is true, a charming one, to *La Dame Blanche*. Boieldieu's weak point, and that of French music generally, namely: the want of intensity and depth of feeling, is much more strikingly apparent in *Jean* than in *La Dame Blanche*, whose graceful smile is inspired and glows with the breath of sentiment. *Jean de Paris* was written by the librettist with an eye to joyous, gallant, conversational music alone; where the composer might desire the expression of feeling, the librettist offers only descriptions of external objects or witty discussions. Even M. A. Pougin, Boieldieu's latest French biographer, admits this. The Princess's very first air—originally an air for Calypso in the composer's earlier opera of *Télémaque*—contains merely a calm description of the pleasures of travelling. Jean's duet with the Page is a short treatise on the duties of knighthood; the Page's air, an exact description of his master's travelling outfit; and Jean's, a dissertation on the delights of the table. Gracefully, but, like the other pieces, does the duet between the Page and the Landlord's Daughter treat a theme, since worn threadbare: the contrast between town and country life in dance and song. The first and only situation, when, after nothing but masquerading and intriguing, the heart comes into its rights—not until the very end of the opera, though—is Jean's confession with the love duet appended to it. But even here the music is totally deficient in tenderness and warmth. We ourselves consider the best number in the entire score to be the first *finale*, which, with its varied and yet elegant confusion and the burden ("Cette auberge est à mon gré, m'y voici, j'y resterai") employed so effectively, is a masterly example of the comedy-treatment of broad musical form. Boieldieu here reveals what, with all his independence, he learned from Mozart, and what he was to unfold, with still greater florid beauty and richness, in the licentious scene of *La Dame Blanche*.

Who can fail to perceive that the graceful *Jean de Paris* has now-a-days lost much of its original charm? The music sounds, here and there, exceedingly dry and insipid, quite apart from the extreme simplicity of the instrumental treatment. These defects seem to increase with the size of the stage, on which the opera is performed, while, on the other hand, the good qualities most especially its own are thrown into the background and grow obscure. The proper soil on which alone conversational operas like *Jean de Paris* flourish is at all times a small stage such as that of the Opéra-Comique, where audience and performers are on a more intimate footing; where no turn in the dialogue, no delicacy of the accompaniment, and no portion of the play of features are lost. *Jean de Paris* is not effective in a large theatre like the Operahouse. We know only one valid reason which could cause and justify its being produced there: the fact of the manager's happening to be in a position to cast the opera excep-

tionally well. We do not mean by this: with simply distinguished artists, but with artists distinguished in this particular branch of art; specialists, or, at any rate, artists possessing decided talent for French acting opera. Such artists our Operahouse cannot at the present moment show, and the management could consequently hope for no more than a very small measure of success. For a work which by its very style is unsuited to the Operahouse, and is, in addition, growing rapidly out of date, a "respectable" performance is not sufficient. It must be re-animated by artists of brilliant talent, or not given at all. An example of such brilliant talent, such a complete incarnation, or such a spiritualisation, of opéra comique, was Roger—Gustave Roger, whose place will never be filled, and whom we shall never forget. In the year 1866, he sang for the last time the part of Jean de Paris in the little Harmonie-Theater, the unfortunate precursor of our not much more fortunate Komische Oper. He was already advanced in years, and had only one arm; he sang with the remains of his voice, and in a foreign language. Yet every scene played by him conveyed more to the audience and afforded them incomparably higher enjoyment than yesterday's entire performance at the Imperial Operahouse. Roger's entrancing style invested the wretched *mise-en-scène* at the Harmonie-Theater with more golden brilliancy than the magnificent costumes at the Imperial Operahouse could impart to the efforts of the singers there. A Roger, it is true, is not to be met with every day, not even in France, where they now do not possess, either at the Grand Opera or at the Opéra-Comique, any tenor who, in talent or art, so much as approximates to Roger. Far, therefore, are we from wishing to compare any German tenor in a specifically French creation like *Jean de Paris* with Roger. A man may be a very excellent Elvino, Ernani, or Raoul, and yet not possess a special natural qualification for the light tattle of comic opera. Our admirable artist, Müller, took most conscientiously the greatest pains with his part, but the pains were the most prominent portion of his impersonation. The extremely jerky, quick sentences of the German version, which Jean has to sing, with a word to each note, give any German singer enough to do; a Frenchman lets them glide, as it were, off his lips; Herr Müller tears his larynx to tatters. As a performance in an unusual field of action, Herr Müller's Jean deserved sincere respect; looked at from a purely vocal point of view, it may be said to have towered over everything done by any one else. Herr Scaria was more at home; in the part of the Seneschal he brought to bear the advantage of an exceedingly clear utterance and naturally phlegmatic gravity. He did not produce with his air the great effect which renders the latter so dear to famous vocalists (Stockhausen, for instance); he was frequently under the necessity of having recourse to those carefully deadened high notes, which form so flat a contrast to the vigorous notes of his middle and lower register.

Mad. Kupfer, as the Princess of Navarre, looked magnificent. She was, indeed, a Princess who could afford to be gazed at! But this was all. Even in the non-florid, simple pieces, such as the Troubadour's romance, her singing was pure naturalism. Mdle Braga exhibited, as the Page, much versatility, and, as a vocalist, got over the difficulties of her entrance-air pretty well. We must, however, regret the restless and unpleasing eagerness with which she is always striving to put her undeniable dramatic talent in a favourable light, and thereby succeeds only in exhibiting it in a distorting glass. She is exaggerated in her dramatic accentuation; in the vivacity of her movements; and, above all, in her facial expression. She is fond of accompanying every bar with a fresh look. Let her display a little more natural truth and simplicity, and she will certainly produce more genuine effects. With the above-named leading artists, called on several times after the fall of the curtain, were associated Mdle Kraus (Lorenza), and Herr Lay (Pedrigo), who did very meritoriously what they had to do. The opera is placed on the stage as effectively as possible; the new costumes especially, by their magnificence and historical accuracy, are well worth seeing.

EDUARD HANSLICK.

THE PALM OF WIT.

(An Epigram on Dick Stewart.)

Dick bears the palm of Wit, all will agree;
At least I'm sure he has outwitted me.

WELLINGTON GUERNSEY.

HER MAJESTY'S THEATRE.

(Peroration.)

We wish it could be said that the "cheap" representations were an artistic success. But that is impossible. We shall, perhaps, be nearer the truth in expressing an opinion that they have done no little to dash the hopes of a really popular opera amongst us, by encouraging a notion that it is necessarily an indifferent thing. Against the actual managers we bring no charge. They did their best with the materials at hand, and with the policy they were called upon to administer. But Mr Mapleson ought not to have left behind him a company which, for all the merit of individuals, he must have known to be inefficient as a whole. Nor should he have thought a chorus which was worse than inefficient good enough for a public more critical than that of his regular season. Nor should he have engaged an orchestra under conditions which, judging by results, were subversive of discipline, and incompatible with self-respect. Thus handicapped, the manager's representatives hoped against hope in so far as they at all thought of success. It should be pointed out further, that the season's experience has shown the un wisdom of changing the artists in popular characters. Some interest may spring from the presentation of four Elsas, two Carmens, two Aidas, two Mignons, and so on, but this is more than counterbalanced by the loose and uncertain execution which inevitably ensues where there is no time for careful rehearsal. Eight performances a week, moreover, are simply impossible save as a bad, and in this case, we fear, an expensive joke. It is much to be hoped that on another occasion Mr Mapleson will more fully appreciate both his opportunities and his obligations. In the matter of cheap opera the ball is under his foot. He may if he please propel it to the goal, or allow it to trip him up.

On January 10 the house will re-open for a season of opera in English under Mr Carl Rosa. On this subject there will presently be more to say, but it is obvious now that the public anticipate Mr Rosa's representations with pleasure, knowing that they will be presided over by an artist whose instincts would rebel against any suggestion of temporary expediency to do less than his very best.—D. T.

FEMALE ACTORS OF MALE PARTS.

(To the Editor of the "Musical World.")

SIR,—In the foot-note affixed to the letter of your correspondent, "Contralto," headed "Female actors of male parts," you name several renowned dramatic singers who have assumed the character of the hero in various operas founded upon Shakspeare's *Romeo and Juliet*, but you omit one of the earliest and most renowned of them all—Giudetta Pasta. But if "aliquando dormitat Homerus," why not occasionally even Otto Beard? Excuse, and believe me, &c.,

Dodo.

[We "excuse," and "believe," &c." We love thee, sleek and plumpish "Dodo."—D. B.]

LONDON COTTAGE MISSION.—This Society has for nine years been doing a good work amongst the poor. It has sought to benefit them twofold in seeking to raise them to the highest of all attainments, viz., a religious life, being at the same time not unmindful of their temporal wants. The work is of a various and interesting character, and merits the continued assistance of the Christian public. Evangelistic work is being vigorously carried on, and everything calculated to improve the condition of the working classes, so far as means will allow, is introduced and earnestly carried on by its faithful staff. Last winter, when the depression in trade and the severity of the weather caused so large a number of poor families to want the common necessities of life, this Society came forward, and for seventeen consecutive weeks gave (as our readers may have seen reported in our columns) Irish stew dinners to the poor children. Winter is again upon us; and, as the London Cottage Mission still seeks to mitigate the sufferings of the poor, we hope the benevolent will at once contribute to their funds, which, we learn with deep regret, are now exhausted. Contributions will be thankfully received by Miss F. Napton, 304, Burdett Road, Limehouse, E.; and by Mr Walter Austin, 14, Finsbury Circus, E.C.

ALBANI'S RETURN TO FLORENCE.

(From the "Gazetta Musicale.")

Qui dove, giovinetta ancora, ebbe il battesimo di grande artista, Madonna Emma Albani reduce dopo circa dieci anni di assenza trovò vive ancora le simpatie e le care reminiscenze de' suoi trionfi. Essa venne fra noi la prima volta nel 1868 e fu quando canto con angelica soavità la *Sonnambula* di Bellini al Politeama: poco dopo, alla Pergola, cantò con rara perfezione la *Mignon* di Thomas. Furono due splendidissimi successi, anzi due serie di trionfi invidiabili. Era venuta fra noi, la prima volta, nuova affatto per noi, e fu ben tosto e con unanime consenso giudicata una di quelle creature elette alle quali la natura e il genio dell'arte riservano le doti più squisite, e di spirito e di corpo, per farne le più geniali e singolari personificazioni dell'arte la più schietta e sublime. In Lei una fisionomia tutta grazia ed avvenenza, che pare ritragga la soave dolcezza dello spirito e sia modellata alle grazie squisite del suo canto. In Lei una intelligenza pronta, una intuizione estetica rapida, sicura, eletta, che informa un gusto fine, delicato, squisito. In Lei una voce dal timbro soave, espansivo, tutto grazia e dolcezza, sì che le frasi del suo canto sgorgano spontanee, senza sforzo, fluenti come purissima linfa cristallina, e scendono al cuore con arcana efficacia, come le più soavi note d'amore, come la mistica parola dell'affetto o del dolore, che sgorga dal cuore.

Altre artiste, tra le più elette e celebri, ci danno i miracoli sorprendenti dell'agilità, della facilità meravigliosa a passare da un genere all'altro del canto, dalla parte di Rosina a quella di Violetta, a quella di *Aida*. La signora Emma Albani invece ha una fisionomia tutta sua propria: essa ha la grazia, la purezza del disegno, la soavità nel colorire di Raffaello. Essa è tornata fra noi con tutta la freschezza della sua voce celestualmente soave, alla quale crescono pregi la più matura esperienza e il possesso di quel segreti dell'arte che sono riservati alle predilette creature del Genio.

Nella Lucia, nella parte di Gilda e in quella di Margherita essa ha conquistato sulle scene del Pagliano (nelle sere dei 22, 25 e 29 novembre), le più sincere, unanimi e trionfali ovazioni. Il timbro dolcissimo ed espansivo della voce: l'emissione spontanea, vellutata; l'intonazione sempre purissima e nettissima; il gusto estetico squisito; la frase calda, appassionata, sempre soave e penetrante; la facilità e sicurezza nelle agilità; le note sopraccute nette, fini, delicate, cristalline, di dolcissimo squillo come di campanellino d'argento purissimo, rammentano, le più fulgide glorie dell'arte del canto; colpiscono di meraviglia, commuovono, soggiogano lo spirito, l'elettrizzano, lo esaltano all'entusiasmo. In tutte tre queste opere, ma in singolar modo nelle parti di Gilda e di Margherita, essa commosse e levò a rumore quel vasto e armonico ambiente del teatro Pagliano, dove nella serata del 29 novembre principalmente essa aveva attirato il più numeroso e distinto uditorio, oltre cinquemila spettatori tra i quali brillavano, gli astri tutti dell'*High-life* fiorentina e della numerosa colonia estera che qui passa l'inverno.

Mad. Emma Albani, accolta fin dal suo rappresentarsi fra noi coi segni della più alta stima e simpatia, ottenne qui un'altra volta quei trionfi, quelle ovazioni unanimi, solenni entusiastiche che sono riservate alle somme celebrità dell'arte.

VIENNA.—Ch. Lecocq's comic opera, *La Camargo*, promises to have a long run at the Theater an der Wien. It will shortly be produced in Berlin.

IMPORTANT TO OBOE PLAYERS.—A Concerto for oboe (with orchestra), composed by M. Klemch, distinguished on the Continent as a virtuoso on that instrument, has just been published at Hamburg by Jean Haring. The work is dedicated to the Princess Metchersky.

THE LATE FOUNDLING ORGANIST.

(From the "Orchestra.")

On several previous occasions we have directed the attention of our readers to the musical service at the chapel of the Foundling Hospital—excellent in itself, and illustrating a successful striving with difficulties, and the achievement of great results with small and ill-adapted means. For many years the service has been as perfect as it was possible to make it: the professional choir has been almost a solitary instance of harmonious working, with strict punctuality, and constant and conscientious attention to duty; and the young children—whose career is necessarily short, and who are constantly changing—have found their greatest enjoyment in the preparation for and taking their part in the weekly service of song. The music has long been quoted on the Continent and in America as the greatest success of the kind; and has won the admiration of the most distinguished artists here. Much had certainly been effected, and all had been done by the gentleman who had filled the post of organist and choirmaster for nearly thirty-three years, and had personally taught the children during the greater part of that time. It was a responsible post, and the instruction of the children, and their rehearsal of the music, involved anxious care as well as hard work. But the new organist had early graduated in hard work, and when he—a boy whose voice had just broken—undertook the duty he was as well qualified in that respect as in musical acquirements and in the power of maintaining his position. He had been sought out by the Foundling Committee, who wished to place the whole conduct of the service in his hands; he was to be responsible for everything. The appointment was made, he was welcomed with enthusiasm, and all his suggestions were attended to. And for some thirty years Mr Willing did his duty, earning golden opinions out of doors, but getting no official recognition beyond the negative one of being left alone.

Of late years, indeed, he had not that satisfaction. No specific fault was alleged, but the Committee took to enclosing *on dits* to their organist through the secretary. "Somebody" thought the organ was too loud, or too low; there was too much Handel, or not enough; Mozart was objected to, and Spohr, and Gounod, and Greene, and Wesley, &c.; and probably in time every composer would have had his turn. Sir John Goss's *Te Deum* was all very well, but "somebody" didn't like the "Day by day;" couldn't Mr Willing leave it out? Such objections answered themselves, and obtained the attention from Mr Willing they ought to have received from the Committee—and no more. As the communications seemed likely to become part of the routine, Mr Willing, receiving another on his return from his annual holiday, wrote a letter objecting to the annoyance, giving the Committee to understand that he had neither expected nor deserved such treatment—that he was there to teach music—not to be taught; to conduct the service—not to be directed; that if he obtained from them no praise, he deprecated systematic annoyance.

From this point our story runs rapidly to a conclusion. The remonstrance had given offence: the Committee could hardly fail to see that it impugned at once their wisdom and their justice. They demanded an unconditional withdrawal of the letter. Mr Willing disavowed any intentional discourtesy, but declined to retract what he had written. With his acknowledgment of a second letter requiring withdrawal he sent in his resignation, and a request to be relieved of his duties at once. The acceptance of the resignation came in due course, with a cheque to date (the previous Sunday) for salary due. And so ended the thirty-three years' connection—so terminated the labour of an artist's life as regarded that institution. Mr Willing, we are sure, feels no grievance in resigning his connection with the Foundling Hospital. As circumstances are he is better away. He had given his all, and had no more to offer: to him in future the hospital gates would bear Dante's motto. The separation from the children—whose affections he gained at the outset and retained to the last—is probably his sole regret. To them and to the institution he did his duty. He leaves both—constrained by the higher duty to himself and to his profession.

ALBANI AT FLORENCE.—La replica della *Lucia* colla celebre signora Albani al teatro Pagliano fu una festa lietissima. La divina artista ebbe le più solenni ovazioni e alla cavatina, e nei duetti, e nel gran finale e soprattutto al rondò, che ella disse con grazia impareggiabile. Domani la "serata d'addio," col *Rigoletto*, l'opera in cui la sig.a Albani vince per eccellenza ogni confronto, ogni ricordo e nella quale Sante Athos nella parte del protagonista è impareggiabile. Mad. Emma Albani canterà, dopo il 20 atto, anche il Rondò della *Sonnambula*.—*Corriere dei Teatri*.

[Sig. Carpi—late of the Royal Italian Opera—is the tenor at these performances.]

MISS EMMA THURSBY.

This accomplished American artist has returned to her friends on the other side of the Atlantic, and has been welcomed with open arms. No wonder; they are justly proud of her and her successes in London, Paris, and elsewhere. Miss Thurstby had already sung twice when we received our last advices—once at the Symphony Concert at Steinway Hall (Dec. 4th), and once at Brooklyn. On both occasions she was received according to her deserts—which signifies no little. The present musical critic of the *New York Herald* (whose bent it is to be critical *quand même*), thus pays homage to her worth:—

"The welcome given to Miss Thurstby when she appeared upon the stage of Steinway Hall last evening was more than a cordial reception—it was almost an affectionate greeting; sincere, hearty, and long continued—from a very fashionable and large audience that quite filled the house from floor to upper galleries. Miss Thurstby's absence has evidently made the friendship that exists between her and her American public grow even fonder, and her return to our concert stage was marked last evening by every pleasant demonstration of welcome. Her voice has lost nothing since she was heard last here; it is a trifle fuller, and perhaps has fallen a shade; but it has about it still a sweet girlish quality that charms, even if it does not possess a brilliancy that captivates. In short, Miss Thurstby wins her audiences as before—she charms, but does not thrill them. The selections which were set opposite her name last evening were the polonaise from *Mignon*, an aria from *L'Etoile du Nord*, and the serenata-duettino from Boito's *Mephistofele*, which she sang with Miss Winant."

The *Herald* especially compliments her on the air (with flutes) from Meyerbeer's opera. We have no space at present, however, for details, and must be satisfied with congratulating Miss Thurstby on her auspicious return to the country of her birth.

W. D. D.

A LOVE SONG.*

My love she is young; my love she is fair;
The sunbeams that dance in her rippling hair,
Ever chaining my heart in links of gold,
Will keep it a captive till both grow old.

The blue of her happy innocent eyes,
Back mirrors the hue of the summer skies;
My faith in those pure calm depths I enshrine,
My soul unto her soul I close entwine.

And her rosebud mouth, with its saucy smile,
Could a sour'd misanthrope e'en beguile;
She is modestly frank, is frankly coy,
Can soothe if I sorrow, or laugh with my joy.

Then life's stormy sea hand in hand we'll sail;
Our trust shall ne'er falter, our courage ne'er fail;
For our love is a mine of wealth untold:
We are young, aye young, though the world is old.

* Copyright.

C. S.

BRUSSELS.—Mad. Albani, on her return from Italy, will appear at the Théâtre de la Monnaie in *Hamlet*, *Rigoletto*, *Faust*, and *La Sonnambula*. M. Faure, also, is announced (for three nights).—The Exposition Nationale of Belgium, next year, will include a collection of objects connected with ancient art. Belgian music, by virtue of its glorious Past, will occupy a conspicuous place in the collection. MM. X. Van Elewick, A. Gevaert, and V. Mahillon, Delegates of the Musical Section, have addressed a stirring appeal to the patriotism of their fellow countrymen, urging all Belgians who possess rare old musical instruments, manuscripts, or books, to lend them for the purpose of exhibition.

LEIPZIG.—At the Eighth Gewandhaus Concert, a pianist from Odessa, W. de Pachmann, performed a Concerto (Reinecke), a Toccata and Fugue, D minor (J. S. Bach), arranged for piano by Tausig, and an Etude, "Danklied nach Sturm" (Henselt). He was much applauded. The orchestral pieces were Cherubini's overture to *Les Abencerages* and Schubert's C major Symphony. Mad. Schimon-Regan was the vocalist.—On the occasion of Mad. Adeline Patti's recent appearance, at the Stadttheater, in *Lucia*, the house was crammed from floor to ceiling, and the applause well nigh frantic. The other singers, the chorus, the band, and the conductor, Herr Lassen, were "kindly lent" for the evening by the management of the Grand-Ducal Theatre, Weimar.

HERSCHEL, THE ASTRONOMER, AS AN ORGANIST.*

We may perhaps explain by the abstract and mathematical element, so to speak, in music, the decided taste which many illustrious scholars have manifested for that art, and the very substantial superiority which some of them have acquired in the exercise of it. The mechanism of counterpoint is characterised by a certain rigorous precision calculated to satisfy the positive tendencies of minds devoted to the study of abstract theories and mathematical calculation. Perhaps, too, the infinite prospects opened up by figures, which are the poetry of the Absolute, possess more than one affinity with the very essence of an art which is at one and the same time more precise and more accessible to all the dreams of the ideal than any other. Be this as it may, it is certain that the world of scholars can boast of many more amateur musicians, or real artists, than, for instance, painters or architects. It struck us that it would be instructive to devote a few lines to these musical irregulars in the columns which have contained the silhouettes of celebrated musicians evoked by the pleasing and competent pen of one of the masters of our art, our dear friend Marmontel. We will commence with Herschel, one of the greatest astronomers of any age and of any country, and we shall borrow the details of the article from that published on the great man by his worthy emulator, Arago.

William Herschel was born at Hanover, on the 15th November, 1738. Little is known concerning his family; his great grandfather, Abraham Herschel, was expelled from Moravia on account of his exceedingly strong attachment to the Protestant faith. Abraham's son, Isaac, was a farmer in the neighbourhood of Leipsic, and Isaac's eldest son, Jacob Herschel, the father of the astronomer, refused to follow Isaac's calling. He deserted farming and agricultural pursuits, to embrace the musical profession, and settled in Hanover. We know that he excelled in the practice of his art. He was, moreover, in every respect, a very remarkable man. But his exceedingly modest income did not allow him to give a perfect education to all his children, ten in number, six boys and four girls. Yet he made them, at least, excellent musicians. His eldest son, Jacob, was indebted to his talent for his appointment as bandmaster of a Hanoverian regiment, which he accompanied to England. He was to be joined there shortly afterwards by his third brother, William, who, while working at music, was assiduously studying metaphysics.

It was in 1759, that William, then twenty-one, went to England to his brother Jacob, whose influence, it was thought, might prove useful to him there. But his prospects at first were sad. He experienced disappointments and want, bearing them, however, with great dignity. At length, fortune, who always in the end smiles on the bold, caused him to meet Lord Durham. That nobleman appreciated the young Hanoverian's talent, and engaged him to teach the band of a regiment in garrison on the borders of Scotland. This was the turning point of Herschel's professional career. He gradually succeeded in creating so favourable an impression as to be offered, in 1765, the post of organist at Halifax, in Yorkshire. The emoluments attached to the appointment, and as many lessons as he liked to give, assured comparative affluence and a very solid reputation. Profiting by his new resources, he recommenced his education. Having procured books, dictionaries, and grammars, he learned, alone and without a master, Latin, Italian, and a little Greek. It must not be supposed, however, that the proclivities of the budding scholar were gratified at the expense of the art by which he lived. While pursuing his linguistic studies, he was engaged in a profound analysis of a very obscure book by R. Smith on the mathematical theory of music. This analysis was the more remarkable because it necessitated a knowledge, which Herschel did not then possess, of algebra and geometry. But he made up for the deficiency by a sort of intuition which was truly that of genius. In 1766, the Halifax organist was summoned to a chapel in Bath. The place was considerably more lucrative than that at Halifax but the duties were very much heavier. Herschel must have been a skilful *virtuoso*, for he was greatly sought after in private houses, at the assemblies, at the theatre, and at public concerts; in a word, he led the life of a fashionable pianist in the most elegant society of England. On the other hand, he could not find time for all the lessons he was asked to give; yet this man so

absorbed by his art, this so popular *virtuoso*, was not to be diverted from his scientific researches, but actually found means, amid the whirlpool in which he existed, of pushing on his studies. What energy, what power of abstraction he must have displayed. Music considered in its most abstract bearings led him to mathematics, and mathematics led him to optics, the origin of his reputation. Chance, as is always the case, played a rather important part in the new direction which the studies of the Bath organist were destined to take. A telescope, a simple telescope two feet long, fell one day into his hands. Impelled by mere curiosity, he applied his eye to it and was utterly dazzled by the sight which the vault of Heaven, when thus observed, presented to the spectator. The instrument, though very imperfect, had revealed to the wondering organist a host of stars invisible to the naked eye. He returned stupefied from this journey to unknown worlds, and in his enthusiasm wrote to London for a more powerful telescope. But the optician's reply was a cruel disappointment: the price of such an instrument was far beyond the poor artist's means. For any one else, this answer would have been like a thunder-bolt; it merely stimulated our neophyte's ardour.

Not being able to purchase a telescope, Herschel resolved to make one himself. So, shutting himself up in his room, he began combining the various metallic alloys which reflect light with most intensity; trying mirrors of every possible shape; cutting, polishing, fitting, and plunging into all sorts of experiments with no guide save his admirable intuition, and his indomitable energy of will. At last, in 1774, he had the happiness of completing a telescope with a five foot focus, and the exclusive work of his own hands. The instrument answered its purpose well, and extended much further than before the visible limits of that infinite space which so powerfully attracted the artist. Success encouraged him to develop his work. The telescope of five feet was followed by others of seven, eight, ten, and even twenty, all made by him with never-failing success. As if to reward such pertinacious perseverance, Chance allowed the astronomer-organist to begin his profound study of the spheres by discovering a new planet situated on the confines of our solar system. It was on the 13th March, 1781, that Herschel had the unspeakable honour and happiness of making this discovery.

From this time forth, the fame of the astronomer and optician eclipsed that of the musician. The King, George III., expressed a wish to see the Bath organist. He was charmed with the account the latter gave of his labours, his disappointments, and his enthusiasm; he felt that a grand individuality lay concealed beneath the exterior of so tenacious an observer, and resolved to attach him to himself. He settled on him, therefore, an annual sum of three hundred guineas, and gave him a residence near Windsor Castle, first Clay Hall and afterwards a house at Slough, whence Herschel was to date his immortal observations, and which Arago says is assuredly the place where more discoveries have been made than anywhere else in the whole world. It is unnecessary to remark that, at this period, Herschel was already thoroughly familiar with geometry and algebra. Were any doubt entertained on the subject, one fact alone would suffice to dispel it. While he was organist at Bath, a difficult question concerning the vibration of chords loaded with small weights was publicly proposed for discussion; Herschel undertook to resolve it, and his essay, which was held in high esteem by the scientific world, appeared in several special reviews. During the rest of his life the celebrated astronomer belonged to science. Entirely absorbed in his sublime meditations, he abandoned his organ. We like, however, to believe that, when fatigue caused him to discontinue for a while his contemplations of infinity, he often regained on the wings of harmony the sphere of imagination.

P. LACOME.

OLD NURSERY RHYME

*The Northwind doth blow
And we shall have snow,
And what will poor Robin do then—poor thing!
He'll sit in a barn
To keep himself warm
And hide his head under his wing—poor thing!*

* From *Le Ménestrel*.

ST PAUL'S SCHOOL.

In accordance with what appears now to be a well established annual custom, the musical society connected with Dean Colet's time-honoured institution, gave a concert in the school room on Tuesday evening, a large audience attending. The society, which includes old as well as present Paulines among its members, mustered in considerable strength, under the direction of the professional conductor, Mr Alfred Gilbert and his assistant, R. Percival Brown, the trebles numbering twenty-eight, the altos eight, the tenors thirteen, and the basses twenty-eight. Thus constituted, the choir was, of course, lacking in proper balance of parts; but the audience were not critical on this point, nor, indeed, looking at the spirit and effect with which most things were done, was there great provocation to be so. As a rule, the members showed capacity as well as zeal, and, not less, the results of such training as a competent professor like Mr Gilbert might be expected to give. Concerted pieces abounded in the programme, beginning with a motet, "Cantica Coletana," composed by Mr Gilbert to some Latin verses by the late learned and accomplished head-master, Dr Kynaston. The execution of this work was somewhat marred by nervousness, but the youthful singers recovered themselves in the two carols which followed, and bravely attacked the considerable difficulties presented by the choruses in the first part of Mendelssohn's *Antigone*, the solos being taken by C. G. Gardner, S. Swire, and A. W. Cay. The secular pieces in the second part enabled the choir to make an impression still more favourable, and among the selections especially well rendered were Haddon's "Jack Frost" and "The Reproach," Faning's "Song of the Vikings," given with all needful dash and vigour; Coward's "Airy, fairy Lilian," and Pearson's "Ye Mariners of England." But while these things constituted the bulk of the entertainment, they were, perhaps, of less interest than the vocal and instrumental solos, wherein both the "old boys" and their successors took parts. Among the former Mr E. W. Benson distinguished himself in Gounod's "Nazareth," and by winning an encore for Blumenthal's "My Queen." Mr Herbert W. Brown was also much applauded for a performance of a Fantasia by Chopin, which proved him to be unusually competent as an amateur of the pianoforte. The solo abilities of the present Paulines were well represented by C. G. Gardner, whose delivery of "She wandered down the mountain side" had to be repeated; by Mr J. R. Dunstan, who promises to become a good amateur violinist; and by H. S. Venables, a little fellow with a charming treble voice, who obtained the success of the evening in Aide's "Brown eyes or blue eyes." As long as Venables keeps his voice he is likely to be the "star" of St Paul's School concerts. The entertainment, which was thoroughly enjoyed, closed with Dr Kynaston's paraphrase of the National Anthem.

JOHN BALDWIN BUCKSTONE.

Although many memories float around the Haymarket Theatre in connection with the long list of managers who have worked for the amusement of the public, few men, I am convinced, will, for all time, be more generally respected as a lessee and a manager than poor old Buckstone. The Court of Uncommon Pleas no longer exists, and Chief Baron Buckstone will never again charge the jury and sum up all complaints connected with the theatre with the usual fine of a bottle of whiskey and trimmings. This was a happy period when all disputes could be so amicably arranged. Many of the Uncommon Q.C.'s are living still, and they will not be less respected by any for having taken a brief in this local court—a court whose decisions were never disputed, and where all obeyed the ruling of the worthy Baron. These are now but memories; still, a lesson might be learned, and an example, fraught with good results, followed. If each theatre had its Court of Uncommon Pleas, and all the company would obey, as they did in this instance, its directing, how much good feeling might be fostered. On one occasion the worthy Baron was himself tried in his own court, and bowed to the decision of its members, paying with a smiling face the usual penalty. Poor Buckstone was thoroughly English in everything, and litigation was his horror. Considering the number of years he served the public as actor, author, and manager, few men have had so little to do with law. He was never so happy as when in the society of those who were happy, and as a "dispenser of mirth," both off and on the stage, it will be a long time before his counterpart can be found.—PHOSPHOR (*Brighton Gazette*).

Miss Anna Maria Forbes, professionally known on the Italian stage as Signorina Anna Renzi, was lately married at Udine to Sig. G. C. Rubini.

MARIE MARIMON IN AMERICA.

As our special correspondent informed us by submarine telegraph, just in time for last week's impression, Mdle Marie Marimon has made her first appearance at the New York Academy of Music, and achieved a brilliant success. The journals all announce it, and there appears to be little discrepancy of opinion among them. Just now we can only afford time and space for an extract from a detailed notice published by the *Herald*, "Empire Journal of the Empire City":—

"*La Sonnambula* was given at the Academy of Music last evening, Mdle Marie Marimon making her first appearance before an American audience. The cast was a strong one, the chorus and orchestra lent valuable assistance, and, altogether, the attending circumstances were favourable to a fair and critical judgment of Mr Mapleson's latest addition to his company. Mdle Marimon scored a positive success. The success was more popular than artistic, however—that is, though there were abundant reasons for a favourable judgment on Mdle Marimon, based on strict rules of musical criticism, the extent of the popular demonstrations of approval were in a measure due simply to public gratification, and can hardly be accepted as an exact measure of the lady's artistic value. Her *début* was hailed as a triumph; it was in fact only a most gratifying and emphatic success. She deserved hearty congratulations—she received instead a popular ovation. The house was filled from parquet to circle, not alone every seat, but a good share of the standing room being occupied. The occasion was a rather notable one in a certain way. It is, more or less, the custom of American audiences to hurry into their seats as the curtain rises, applaud generously and often indiscriminately, if they are pleased, and scramble out of the building just before the curtain descends. Last evening the house was well filled at an earlier hour than usual; the applause was vigorous, but equally judicious; Mdle Marimon was three times re-called at the end of the first act; but on the *finale* of the opera, instead of rushing from the house, the audience held their seats, and brought the *débutante* four times before the curtain, the parquet and box circle applauding enthusiastically; the intensity of the upper part of the house can be gauged in the usual proportion. This was the form and extent of the popular verdict; the artistic success partially, not entirely, warranted it. But, critically or popularly considered, the answer lies in the same direction, the only open question being as to the dimensions, as it might be termed, of the very pleasant result achieved by Mdle Marimon. She made a hit, was accepted by the public, and may be considered to have permanently assumed an important place in Mr Mapleson's company, and become, being the latest addition, the keystone of the whole, and generally strengthening it."

The other characters in the opera were sustained by Signora Campanini (Elvino), Del Puente (the Count), Grassi (Alessio), and Rinaldini (Notary); Mdle Robiati (Lisa), and Mad. Lablache (Teresa)—a "strong cast" in these days, as the *Herald* justly says.—W. D. D.

WHERE ARE YOU GOING, MY PRETTY MAID?

PERVERSION.

No. 3.

Où est-ce que vous allez, ma jolie Minette?
Je vais traire mes vaches, monsieur, dit la fillette.

Nous irons ensemble donc, jolie Minette.
Oh, merci bien, cher monsieur, dit la fillette.

Et qui est ton papa, ma jolie Minette?
Mon papa est fermier, dit la fillette.

Et qui est ta maman, ma jolie Minette?
C'est la femme de papa, monsieur, dit la fillette.

Et qu'as-tu pour dot, ma jolie Minette?
Ma dot, c'est mes beaux yeux, dit la fillette.

Je ne puis donc te marier, ma jolie Mimette.
Va-t-en donc au diable, lui dit la fillette.

1879.

J. B.

Herr Hock, stage-manager at the Stadttheater, Hamburg, has been offered by Herr Jauner a life-engagement in the same capacity at the Imperial Operahouse, Vienna.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

TWENTY-SECOND SEASON, 1879-80.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE FIFTEENTH CONCERT OF THE SEASON

Will take place on

MONDAY EVENING, DECEMBER 22, 1879.

To commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET, in A minor, Op. 41, No. 1, for two violins, viola, and
violinello—M^{me} NORMAN-NERUDA, MM. L. RIES, ZERBINI,
and PEZZE Schumann.
ARIA, "Sorge infausta"—Mr FREDERICK KING Handel.
BALLADE, in G minor, for pianoforte alone—M^{lle} JANOTHA Chopin.

PART II.

ROMANCE, in F, for violin, with pianoforte accompaniment—
M^{me} NORMAN-NERUDA Beethoven.
SONG, "The Fate of a Rose"—Mr FREDERICK KING Henry Smart.
QUARTET, in D minor, Op. 76, No. 2, for two violins, viola, and
violinello—M^{me} NORMAN-NERUDA, MM. L. RIES, ZERBINI,
and PEZZE Haydn.
Conductor—SIR JULIUS BENEDICT.

THE SEVENTH SATURDAY POPULAR CONCERT OF THE SEASON,
THIS DAY,

SATURDAY AFTERNOON, DEC. 20, 1879.

To commence at Three o'clock precisely.

Programme.

QUINTET, in A major, for two violins, clarinet, viola, and
violinello—M^{me} NORMAN-NERUDA, MM. L. RIES, LAZARUS,
ZERBINI, and PEZZE Mozart.
SONATA, in E flat, Op. 27, No. 2, for pianoforte alone—M^{lle}
JANOTHA Beethoven.
SONATA, in D minor, for violin, with pianoforte accompaniment
—M^{me} NORMAN-NERUDA Rost.
LIEBESLIEDER-WALZER, Op. 52, for four hands on the piano-
forte, with voice parts *ad libitum* (repeated by desire)—
Pianists: Miss EMMA BARNETT and Mr ZERBINI; vocalists:
M^{lles} FRIEDLANDER and HELENK ARNIM, MM. SHAKESPEARE,
and FRANK WARD Brahms.
Stalls, 7s.; Balcony, 3s.; Admission, One Shilling. Tickets to be obtained of
Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Olivier, 38, Old Bond Street;
Lamborn Cock, 23, Holles Street; Stanley Lucas, Weber & Co., 84, New Bond
Street; Keith, Prowse, & Co., 48, Chesham; M. Barr, 80, Queen Victoria
Street, E.C.; Hays, Royal Exchange Buildings; and at CHAPPELL & Co.'s,
56, New Bond Street.

BIRTH.

On the 13th December, at 9, St George's Square, S.W.,
ANTOINETTE STERLING, the wife of JOHN MACKINLAY, Esq., of a
son.

MARRIAGE.

On the 20th November, at Udine, Venezia, CAVALIERE GIOVANNI
BATTIA CARLO RUBINI, of Udine, to EMMA MARIA, third daughter
of George Forbes, of 3, Blomfield Terrace, London, W.

MAD. MONTIGNY-RÉMAURY has been invited by the Philhar-
monic directors to play at the first concert of the society next
year—February 5th. *Bonnes nouvelles.*

SIGNOR FRAPOLLI, the versatile tenor, who has of late rendered
such excellent service to Her Majesty's Theatre, has left London
for the Continent with his wife (Mad. Pisani). Both will be
welcome back.

M^{me} ANTOINETTE STERLING (MACKINLAY) was safely
delivered of a son on Saturday, the 13th inst. All our readers,
and, indeed, all lovers of the vocal art, will be pleased to hear
that the accomplished artist and amiable lady is progressing as
favourably as could be wished.

MR MAPLESON will commence his provincial concert tour on
January 5, 1880. The company comprises Mad. Marie Roze,
Mad. Dariali, and Mad. Ilma di Muraka, Signor Brignoli, Mr
Carleton, and Signor Susini; the instrumentalists being M^{lle}
Saccoi (harpist) and Professor John Hill (conductor and pianist).
The tour is to last eight weeks, during which period the chief
towns of England, Ireland, and Scotland will be visited.

ERRATA.—In the article "We are Schen" (M. W., page 774)
—for "Das Ring des Nibelungen," read "Der Ring," &c.
Though "Ring" is neuter in English, it is masculine in
German. Also for "Index expurgatorium" (M. W., page
796) read "Index expurgatorius." Though "Index" is
neuter in English, it is masculine in Latin.

Nallum est jam dictum quod non dictum prius.

So that Mr George Honey cannot retort upon us with
his oft reiterated query, in the Rose of Castille—"Why
didn't you say so at once?" When, by the way, shall we see,
and laugh again with George Honey in Macfarren's Robin
Hood? If we can get no Honey, there's that busy bee, Charles
Ygall, whose humour is honey itself, tempered with acidulated
drops.

ERRATUM.—In the address "To the Sea" (M. W. ante, 792), the
first line, instead of "It was a dreary night for July," should be "It
was a dreary evening for July." "Polkaw" has written to ad-
monish us of the fact. Nevertheless, if his own emendation—first
of three emendations, the last of which should have been first—was
not exactly as our reader passed it, then are we shotten herrings.
And that's the humour of it.—D. B.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs
DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little
Argyll Street (First Floor). It is requested that Advertisements
may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, DECEMBER 20, 1879.

Winter Song.

*It's cold for the poor
That sleep out of door,
If any can sleep without fire or
food,
But the wealthy will make
Bonfires for their sake
Where round they can hop and
warm their blood.
Her teeth they chatter,
And no man looks at her,
—It's cold for the outcast
wandering about;
But someone with feeling
For piteous appealing
Will give her a something—for
nothing, no doubt.*

*It's cold for the dead
In their lonely bed
—Mould frozen around, cold
snow above;
They hear the wind moan
And the bare trees groan;
Let's warm them with old kind
thoughts and love.
But here is midnight
—How the stars are bright
—Oh, the long, long snow and
the ice in the air!
Silent and still,
What wonder doth fill
The world:—good Jesus Christ
is there.*

TO THADDEUS EGG.

Polkaw.

H.M.S. PINAFORE AT NEW YORK.

IN the *Musical World* of the 6th inst. our readers were informed
by our special correspondent ("Anteater"), through private
wire (submarine), about the brilliant success of *H.M.S. Pinafore*
at Fifth Avenue Theatre. Now, our usual "exchanges" having
reached us, we are enabled to verify his information. At present
we can only spare room for a few extracts, but these will suffice to
allay the fears and satisfy the hopes of friends and admirers of
Messrs Gilbert and Sullivan at home. In an article, headed
"The True Pinafore," the *New York World* writes as under:—

"Although *H.M.S. Pinafore* has been the most successful play of
our time, we doubt whether it has yet received the full meed of
praise which it deserves. It is something more than a bit of merry
trifling. It is one of the most adroit and delicate of satires upon the
absurdities of the conventional Italian opera; not a broad burlesque,
but a travesty so neat, so keen, so witty, and so elegant, that it may
be called a masterpiece. It is surely no discredit, either to a play-

wright or a musician, that he employs his gifts in work so good as this. We wish the other authors had as correct an appreciation of the dignity of humour as Messrs Sullivan and Gilbert, and knew as well how to illustrate a droll conceit with fine and conscientious workmanship. A splendid and very fashionable audience crowded the Fifth Avenue Theatre last evening, attracted, we suspect, less by curiosity to see wherein the new *Pinafore* differed from the old than to give a personal welcome to two gentlemen who have endeared themselves to the American people. The greetings were exceedingly warm. Mr Sullivan was applauded loudly and long when he took his place in the orchestra, and it was not till he had been kept bowing an unconscionable time that it was possible for the performance to go on. At the end both collaborators were called before the curtain, Mr Gilbert spoke their acknowledgments in a few well-chosen words, and the merry assembly broke up in general good humour and hand-clapping.

"As for the differences between the genuine *Pinafore* and the best pirated version, it cannot be said that they are very great. The stage business under Mr Gilbert's management is more elaborate; the ladies and gentlemen of the chorus are more carefully employed; better use is made of the Midshipman; but, upon the whole, the verdict will be that the old representation at the Standard Theatre caught the spirit of the original and copied it pretty closely in important details. The action, indeed, at that establishment was, if anything, rather more serious—and therefore better burlesque—than it is here. With respect to the music, however, the case is different. The genuine orchestral parts have never been heard here until now, and they are infinitely better than the imitation. Mr Sullivan is such an accomplished master of orchestral writing that we might be sure of finding in his work a thousand beauties which the piano score would never reveal, and here, indeed, they are, the instrumentation all through being poetical, and in many places quite striking—'He is an Englishman' affording a particularly fine illustration of this skill. But this is not all. Mr S. has carried the spirit of satire into the orchestra, and we find the travesty of the opera not only in the formal laying out of the *arias* and choruses, but in the treatment of the instruments; not that he indulges in comic noises, but that he introduces serious musical effects in absurd places. In the *tempi* we do not notice very many differences, but some are important. The *barcarolle*, for instance, is improved by being taken slower than we are accustomed to hear it; while, on the other hand, the duo of the Incomprehensible Utterances between Little Buttercup and the Captain is enormously improved by being taken very much faster. Some of the concerted pieces are greatly changed for the better by the addition of a Deadeye who can sing. Mr Davidge was not a singer, and the score was formerly mutilated in the most extraordinary way to suit his weakness.

"It was known to but few persons in the audience that Mr W. S. Gilbert was among the chorus, personally superintending the movements on the stage, and much of the smoothness of the action was due to his management. The audience remained after the performance, evidently anxious to see him in *propria persona*, and after repeated calls he appeared before the curtain, in conjunction with Mr Sullivan, and made the following graceful speech:—

"*Ladies and Gentlemen,—It appears that you expect a speech from me. It is only fair to say that I was entirely unprepared for such a reception, and yet it has been such that I should be faulty, indeed, if the words did not come to me that express in some measure, ever so small, the thanks due for your pleasant welcome of ourselves and our company. Concerning the piece, you are quite aware that it is not new, and that it has been presented in your metropolis more than once. Our object has been to enable you to institute comparison with other performances of the kind, because our version of "Pinafore" has had a run of over 500 nights at the Opera Comique in London, and is still on the board, and we hope to be able to present certain new features that would maintain the great interest that has been shown in the opera in America. In my own behalf, as well as that of my colleague, I may say that we never can be too grateful for the warmth of your welcome. We are here simply as two hard working Englishmen, whose ambition is to supply your stage and ours with work that is not altogether imbecile, and that shall merit just such praise as has greeted our ears this evening."*

Here follows the cast of the *dramatis personee*, of which the *World*, like the rest of the papers, speaks in general terms of praise:—

Sir Joseph Porter	Mr J. H. Ryley.
Captain Corcoran	Mr Brocolini.
Ralph Rackstraw	Mr Hugh Talbot.
Dick Deadeye	Mr Furneaux Cook.
Bil Bobstay, the boatswain	Mr F. Clifton.

Bob Becket	Mr Cuthbert.
Josephine	Miss Blanche Roosevelt.
Little Buttercup	Miss Alice Barnett.
Hebe	Miss Jessie Bond.

Altogether our countrymen, and their admirable work, seem to have had as glorious a reception as they themselves could possibly have hoped for. The *Tribune*, the *Sun*, the *Herald*, and the *Times*, are all of a mind.—W. D. D.



ROYAL ACADEMY OF MUSIC.

(Official.)

THE Committee of Management submit the following Minute (passed at their meeting of Wednesday, the 10th inst.), to the President, Vice-Presidents, and Directors of the Royal Academy of Music, for their consideration at the Extraordinary Meeting of the Directors on Saturday, the 13th inst., in reply to the question contained in the letter of H.R.H. Prince Christian, of May 28th last, viz:—

"*Whether the Royal Academy are willing to surrender their present Charter, and accept a new Charter in the form of the enclosed draft, if my Committee are prepared to satisfy the Royal Academy, on or before the 1st May, 1881, that an annual sum of at least £3,000 will be made available for the above purpose.*"

The Committee of the Royal Academy of Music, having by virtue of their Charter the exclusive and entire management of the Institution, deem that they would not fulfil their duty did they not convey to the Directors their views upon the question of the surrender of their Charter, which will be brought before the Meeting on the 13th inst.

Considering that the Directors of the Royal Academy of Music, in view of the disastrous financial state in which the Institution was unfortunately placed in the year 1868, thought it desirable at that period to surrender the Royal Charter to the Queen.

Considering that Her Majesty returned the Charter to the Directors, declaring that she was not empowered to receive it back or to annul it.

Considering that the Professors then engaged in teaching at the Institution, at a great personal sacrifice, undertook to carry on the Royal Academy of Music at their own risk and on their own responsibility.

Considering that the highly satisfactory position—both artistic and financial—which the Royal Academy of Music enjoys at present, and has enjoyed during the last ten years, is mainly due to the zeal and self-denial of the Staff of Professors.

The Committee of Management thought it was due to the Professors to acquaint them with the scheme of the New Musical Corporation, and to ask them to express their views on the subject. At a Meeting of Professors, held at the Institution on Friday the 6th of June, the subject of the surrender of the present Charter was fully discussed, and the following resolution was agreed to:—

"*The Royal Academy of Music is willing to be placed on a more solid basis than that upon which it is now constituted, and to be enabled to enlarge its sphere of operation, but it cannot surrender its present Charter on any conditions whatever.*"

The Committee are advised that it is impossible to surrender the Charter unless by the consent of the whole body corporate; and, as there are Members of the Committee and of the Board of Directors who would be unwilling to surrender the Charter upon any conditions whatever, it appears to the Committee that it is simply impossible for the Directors to take any step in annihilating the present Charter. The Committee would gladly see the Institution placed on a more permanent basis than that upon which it at present rests, and they

venture to think that this object would be better obtained by giving to the Royal Academy of Music, without reservation, the patronage and support which are promised to the proposed College, than by erecting a New Institution.

At an Extraordinary Meeting of the Directors on Saturday the 13th inst., in reply to the above question, the following Resolution was passed:—

"That as a very large number of the Members of the Body Politic and Corporate of the Royal Academy of Music are not willing to surrender their present Charter, the Directors feel compelled to decline most respectfully the proposition contained in the letter of His Royal Highness Prince Christian of May 23rd last: at the same time they would gladly welcome any aid that could be given to the Royal Academy which would enlarge the operations and advance the art of Music in this country."

December 16, 1879.

SIR JOHN GOSS, we are sorry to learn, is still very seriously ill.

THE library of the late Mr C. L. Gruneisen, consisting principally of modern musical literature, will be announced shortly for sale. It is not known whether Mr Gruneisen's voluminous correspondence is to be included in the catalogue.

MISS BESSIE RICHARDS, the young and rising English pianist, has been somewhat indisposed of late, but is now, her friends and admirers will be pleased to learn, rapidly convalescing. She is shortly, we understand, to appear at Mr John Boosey's London Ballad Concerts.

MR STEDMAN has resigned his position as director of the music at St Andrew's Church, Tavistock Place, and henceforth neither Mr Henry Parker, Mr King Hall, Mr Stedman's choir boys, nor the gentlemen of his choir and orchestra, will take any part in the rendering of the oratorios.—(Communicated.)

AUTOGRAPH MSS. OF HANDEL AND MOZART.—Messrs Puttick & Simpson sold, by auction, on Monday last the autograph score of Handel's opera, *Amadigi*, for £35 10s., and that of Mozart's String Quintet, in D major, for forty-three guineas. They were from the collection of the late Mr F. Smee, of the Bank of England.

JOSEPH JOACHIM commences in January a grand concert tour, to include Nice, Genoa, Turin, Milan, Venice, Trieste, Gratz, Vienna, Pesth, and several other towns in Hungary, Briinn, Prague, and the principal cities of Galicia. He will be accompanied, at starting, by H. Bonawitz, as pianist, and afterwards by Johannes Brahms.

At the Crystal Palace to-day, Mr Manns being still at Glasgow, we are promised another concert with chorus. Although the weather was dead against a full room on Saturday last, Mendelssohn's *Antigone*, with Mr Henry Leslie's choir, under the direction of its chief, was a decided success; and it is to be hoped that Mr Ebenezer Prout's dramatic cantata, *Hereford*, which is to be given this afternoon, with the learned composer himself as conductor, may prove equally fortunate.

MISS AGNES ZIMMERMANN, in association with Herr Joseph Joachim, has given a highly successful concert at Berlin. The accomplished pianist is engaged to play at the first Gewandhaus concert in the new year, for which occasion, we are informed, she has chosen Sterndale Bennett's Third Concerto as her *pièce de résistance*. The C minor concerto, by the way, was played by Bennett himself, when he made that memorable debut at Leipzig of which Schumann has written so warmly.

MAD. PAPPENHEIM has gone to Buda-Pesth, to fulfil a "Gastspiel" engagement at the National Operahouse. She is to sing in the *Huguenots*, *Aida*, *Lohengrin*, *Fliegende Holländer*, and *Africaine*. From Pesth Mad. Pappenheim goes for two months to the Imperial Theatre at Warsaw, where she will also appear in some of those characters to her impersonation of which she is so greatly indebted for the high and deserved esteem in which she is held by all capable judges.

THE NEW CONSERVATOIRE OF MUSIC.

(From the "Pall Mall Gazette.")



"After many negotiations between the Royal Academy of Music and the National Training School for Music, the principle of amalgamation which has been for some time under consideration has been assented to by both these institutions—in the one case, as it appears, by a large majority, in the other unanimously. The scheme for a new Conservatoire for Music, based upon the results of the old experiences of the Royal Academy and the comparatively untried ambitions of the National Training School, promises well, and is discussed at some length in an article by Mr Maine in *Macmillan's Magazine* for this month. There can be little doubt that what we want in England is a more complete and central institution than either of these, our two principal ones. Whether the two rolled into one will produce a perfect whole, or whether the advantages of competition between the two as they exist at present may not be a certain loss for a possible gain, remains to be proved. But the agreement of the two bodies to the proposed amalgamation is an opportunity to form a National College of Music which has never occurred before, and is not likely to occur again. And, as Mr Maine says, 'to form such an institution on a fresh basis would be about as difficult as the foundation and endowment of a national theatre.' Therefore the opportunity is one not to be lost; and the project of a National College of Music recognized by the State is one that will carry with it the sympathies of the majority. It is very certain that neither at the Royal Academy nor at the National Training School can a professional pupil receive such an education as shall do away with the necessity for his studying afterwards at one of the foreign Conservatoires; nor is either institution, as at present constituted, in a position to afford pecuniary help to any sufficient extent to pupils of merit and promise. It is in the highest degree desirable that the musical genius of our own country—which we think has 'done better,' in spite of all difficulties and drawbacks, than Mr Maine seems to say it has—should have a fairer chance of demonstrating its existence. No doubt there is at this moment much real talent latent in England, which must remain latent

because there is no musical body permanent enough nor rich enough to save genius from being crushed by want of means. We have no need to be told, as we are told, by members of the medical profession, that all the freshness and the inspiration must be gone out of the ideas of a man who sits down to compose after teaching from nine in the morning till seven in the evening. One of the objects that the executive committee of the new college has in view is the establishment of studentships, involving the maintenance of pupils unable to maintain themselves; and these studentships would, we presume, be capable of extension, as to time, in the case of any pupil specially promising. Mr Maine lays great stress on the point that the proposed institution will be to a great extent self-supporting, and that there will, therefore, be no necessity for any very large subsidy should the State recognise it on the same terms as foreign Conservatories are recognised by their respective Governments. This certainly is not a time to expect money from the Government; and the recognition which is so much to be desired in order to give permanency and stability to the new college is the more likely to be granted if it is to cost nothing. Nevertheless, the £500 a year, which is all the support at present given by Government to the Royal Academy, is obviously an inadequate sum to cover even what may be termed the extra expenses of an otherwise self-supporting institution like the proposed Conservatoire; and it is not unreasonable to hope that the subsidy may be doubled. £3,000 a year seems to have been promised towards the support of the institution by the Commissioners of the Exhibition of 1851, provided that the new charter drawn up by the Executive Committee is accepted by the two existing institutions it is proposed to amalgamate. The expenses of the Paris Conservatoire are, we believe, about £9,000 a year; and, considering the greater difficulty in England of securing efficient professors unless their salaries are good, we cannot suppose that the expenses of a London one would be much under that sum."

[We reproduce the foregoing "*sous toutes reserves*." Who's Mr Maine?—D. B.]

An Interview with Cerberus.

(From the "New York Herald," December 4th.)

"Damme, it's too bad!"

In a cosy corner of the Brunswick Café a representative of the *Herald* yesterday found Messrs Arthur Sullivan, D'Oyly Carte, and Alfred Cellier at lunch, and it being an apt opportunity, he sought an interview with the three gentlemen while they were enjoying their cigarettes and *café noir*. It appears that *Her Majesty's Ship Pinafore* has not been launched by them in this country without trouble. While they have received every possible favour from the public and the most satisfactory co-operation on the part of the principal artists and the chorus of their company, the moment the orchestra ascertained that money might be made by blackmailing—no other word than "blackmailing" describes their action so well—certain persons connected with the Musical Mutual Protective Union in that orchestra insisted that the written contract should be ignored and another demand enforced. Colonel Mapleson had the same trouble, and for the moment was compelled to yield, because the malcontents, as in the present instance, caught him on the edge of an important performance. This seems to be their game. Happily, however, for the public good, a movement is on foot that will enable our best musicians to find employment and protection outside of any "Union."

Mr D'Oyly Carte, the manager of Messrs Gilbert and Sullivan's company, was the first gentleman to answer the inquiries of the interviewer concerning the difficulty, and he very modestly and succinctly recited the following history of the trouble:

"Applications were made to Mr Sullivan and myself by different gentlemen who desired to be engaged in the orchestra. Asking their terms, the reply was, 'About 20 dollars a week.' Subsequently the figures were reduced to between 17 and 18 a week. These propositions came from accredited members of the Musical Union, and notably from one gentleman, who, we are informed, occupies a high position in that organisation. We referred them to Mr John T. Ford, part of whose contract it was to supply the orchestra. Twenty-seven gentlemen were engaged; the contracts were duly signed, and the rehearsals took place. My impression is that after the contract was signed Mr Ford was induced to make some further concession on account of the *matinées*. Everything went on swimmingly until about three o'clock on the afternoon of Monday—mark you, this was just before the initial performance—the entire band

'struck' and insisted on receiving 25 dollars a week, or, as their spokesman said, 'they would not go into the orchestra.' We were in a dilemma, and Colonel McCall, representative of Mr Ford, having no other resource, and unwilling to disappoint the public, gracefully yielded to their demand. On Tuesday a consultation was held with Mr Sullivan, when, as he will tell you, he, in a not very pleasant mood, announced his determination to dispense with the services of the orchestra if they persisted in their intention, and to conduct the opera with his own piano accompaniment, assisted by Mr Alfred Cellier, his old Covent Garden conductor, on the harmonium. Meanwhile he proposes to cable his London orchestra, and in fifteen days be independent of all these annoyances."

"Do you regard the demand of the orchestras as unjust?"

"Yes, because the members of orchestras elsewhere in the city are receiving much less. There are few theatres where they get more than 18 or 20 dollars a week, and there are a number where they receive less. The excuse they give is that because Mr Sullivan conducts in person the event is invested with unusual importance, and they are therefore entitled to larger pay."

Mr Cellier, who is well known in foreign musical circles, here interposed the remark:—

"It ought to be said in this connection, as a matter of justice to the majority of our orchestra, that the action taken is traceable to but few parties, and that the rest ought to be held comparatively blameless." "I agree with you perfectly," observed Mr Sullivan, "but what is justifiable in their action? They have disregarded their written contract, and that is an experience quite new to me among gentlemen who belong to our profession."

"And you have known nothing of this kind in England?"

"Nev—; I can scarcely recall a similar incident. To put it plain, in England we should call such treatment swindling, and probably in our courts the parties would be indictable for a conspiracy to obtain money by coercion."

"Then such an organisation is unknown abroad?"

"Yes, so far as its control of management is concerned. We have our music benevolent societies and similar institutions, but nothing interferes with the bread and butter of a musician." "My theory," said Mr Cellier, "is that managers should combine and employ no man who belongs to a union that attempts to control their business." "You remember," observed Mr Carte, "that an agreement was made in England some years ago by the provincial managers not to give a certain percentage of the gross receipts to travelling combinations. A meeting of the leading managers of London was promptly called, and we bound ourselves to send out no companies at all unless the resolution was rescinded. The result was that in less than a fortnight, figuratively speaking, the malcontents were on their knees." "Yes," remarked Mr Sullivan, "and if the managers of New York and other cities would pursue the same course, all this evil of which we are now the subject, and of which I understand, Mr Mapleson has had a taste, would be averted."

"There certainly," said Mr Cellier, "ought to be free trade in art, if in nothing else."

"What I most regard in a professional point of view," observed Mr Sullivan, "is the fact that the cultivated musicians, the men who have spent their lives in hard study, who have come from conservatories and are earning their daily bread by teaching or in other musical pursuits, are forced into competition with other musicians of a lower grade, who spend their time during the day in other pursuits, and consider an hour or two in the orchestra with much the same practical interest that they contemplate the repairing of an old shoe. I mean to say that there is a difference between your trained professionals and your mere machines." "I am of the belief," said Mr Carte, "that it is these machines—the mere mechanics and speculators in music—who are making our trouble."

"If the matter remains unsettled, what will you do, Mr Sullivan?"

"Promptly telegraph to London for my own people to come. In twelve days I can put before yonder curtain one of the best *Pinafore* orchestras in the world. Meanwhile, as Mr Carte has mentioned, I will, if necessary, conduct the performance on a grand piano assisted by my conductor, Mr Cellier, on a harmonium—and I am not sure that *Pinafore* will not even then be presented in a manner that the New York public will thoroughly enjoy."

"I infer from some of your remarks that you have nothing to do with the business department?"

"Nothing whatever beyond the ratification of contracts. The night before I left England I signed engagements for eighty-five nights at Covent Garden."

"Changing the subject, what is your opinion of our orchestras—that is, presuming you have heard some of them?"

"Your question is one that I prefer not to answer in full, because I have not attended the Philharmonic concerts and probably not

heard the best of your musical work. At the opera, however, and in the instrumentation elsewhere, it has occurred to me that the tone is much thinner than it is with us in England." "Yes," added Mr Cellier, "and the pitch is higher—I should say a good quarter of a tone—than that of our Covent Garden orchestra. The pianos also are of a very high pitch." "And again," continued Mr Sullivan, "I think that, as a class, your instruments are inferior. In England the players take pride in securing the best that are obtainable, and they make many sacrifices in saving money to purchase them. The result is shown in a much stronger effect than I have yet heard produced in America. We have at home, at Covent Garden concerts, sixteen first violins, sixteen seconds, ten violas, ten cellos, and ten double basses, and I fancy that they give a larger quality of tone than you hear from any similar organization in America."

"Do you find that our musicians favourably compare with your own?"

"Undoubtedly," replied Mr Sullivan. "I have found among them some of the best, but the wonder to me is that some of the worst are permitted to exert a controlling influence in your Musical Union, and push the really deserving ones to the wall." "In fact," said Mr Carte, "if a number of supers were to combine with the utility people in a theatre and insist that they should receive the same pay as the leading gentleman or the star, it would be not less presumptuous than the action of the cheap musicians who are running this Musical Union."

"What is the chief difference between your orchestration of 'Pinafore' and that which you have heard in New York, Mr Sullivan?"

"Frankly speaking, and without desiring to be offensive, what American interpretations of *Pinafore* I have heard are merely bold productions of the piano score arranged for a number of instruments instead of one. Consequently there is no delicacy, poetry, or colour in the accompaniment. My first object in instrumentation is to give a thorough support to the voices, and, at the same time, never allow my vanity to run me into the danger of overwhelming them. There is always a temptation to the composer to fill up the blank spaces on his score, and this I have tried to avoid."

"But if you play on the Piano as you suggested?"

"Then," replied the composer, dropping his binocular from his right eye and twinkling merrily with his left—

— "Then, I presume it will be *G. M. Pianoforte*."

"*Damne, it's too good!*"—exclaimed the interviewer, convulsed with laughter, hurriedly taking precipitous leave, to the "amazement and surprise" of the newly interviewed.

WANTED, A GODDESS WHO CAN SING.

To Otto Beards, Esq.

One who thirsteth to know more of all things has the boldness to address thee, O Demiurgus, on this point. He seeketh a goddess who can sing. Canst thou, and wilt thou, O Demiurgus, aid him in this strait? Whose dog is he that dares approach thee? Pardon! He is but thy crouching slave, DRAMUZIANDO THE DWARF.

[Let Dramuziando the Dwarf consult the Oracle at Negropolis. That Oracle will admonish him to take MUTA, about whom the poet Naso hath a word or so:—

"Protinus à nobis, quæ sit DEA MUTA requires," &c.

She presideth o'er the realm where, as Bysshe hath it—

"solemn midnight's tingling silentness"

alone is heard. She singeth not, being tongue-locked; but her speechless eloquence surpasseth words, and from her eyes mute melody peers forth. She causeth Memnon to vibrate harmoniously, and lulleth to sleep the sand-stretched Ozymandias. She danceth with the pyramids at night, but sings not; the Moon quaketh at her glance, but uttereth no moan; the Sun, who maketh music in the spheres, sinks downwards at her coming. The stars shine on in dumb serenity. All is silent—silent as a stone! Let Dramuziando the Dwarf seal up his lips, and take the goddess MUTA.—OTTO BEARDS.]

OCCASIONAL NOTES.

MAD. MONTIGNY-RÉMAURY has returned from Strasburgh to Paris. In attempting to invade Metz, the Jeanne d'Arc of the piano (with her inseparable Erard) got snowed in and iced up. With an *adagio* of Beethoven's, however (by the aid of her sympathetically obedient slave of ivory and wood), she melted the snow, thawed the ice, and arrived home safely. Hurrah!

An unknown man was run over recently on the railway at Stratford (U.S.). The contents of his pockets, sixty cents and a pair of scissors, "would indicate," observes the *Danbury News*, "that he was connected with journalism."

RICHARD WAGNER has delighted the anti-vivisectionists of Germany by publishing a letter in which he strongly supports their views. He advises any man of science who may think of operating upon an animal "to look into its eyes." There, he says, the man of science will see, perhaps for the first time, "the expression of that which is most worthy of humanity—truthfulness, the impossibility of falsehood." And if he will look still deeper he will detect "the lofty melancholy with which Nature contemplates his wretchedly sinful arrogance."

THE Carl Rosa company return to London immediately, in order to commence rehearsing for the new season, which begins on the 10th prox. Their last performances were at Liverpool and Rochdale. Mr Rosa has been for some time unwell, and was advised a temporary repose, advice which he was judicious enough to accept. He is now perfectly in health; so that he will not only occupy his place at the head of the orchestra during the performances, but also, it is hoped, personally superintend the rehearsals. At all events, in Sig. Alberto Randegger he has an able and experienced lieutenant, a practised musician, and thorough man of business.

DR KÖNIG, the celebrated German mechanician, between whom and Mr A. J. Ellis a prolonged discussion as to the relative merits of sundry tuning-forks has been vigorously carried on, has at length produced an instrument which will indicate a variation of one vibration in ten thousand from the assigned pitch. This will be to musicians and amateurs of the divine art what Mr Joseph Whitworth's wonderful planes were to the engineering world, bringing about a degree of accuracy such as has never been attained. But to those who are unmusical, as to those who are mechanically inexact, such inventions bode no good. One vibration in ten thousand may be of the utmost importance to some ears, so delicately attuned that upon them the slightest discord reverberates with the intensity of a thunderclap. There are many persons existing, however, upon whom no such unpleasant consequences would be produced by the most inharmonious sounds, and to them the invention of Dr König will only be a saddening and irritating rebuke. They will doubtless hold that a certain latitude in sounds would be far more agreeable, as presenting a less painful contrast to the vagaries of their own unmusical ears; and they will probably wish that the contest between Dr König and Mr Ellis had gone on longer, and that the discovery of this exceedingly exact piece of mechanism had been indefinitely postponed.—D.T.

A NEW instrument called the audiphone, to enable the deaf to hear, was tested the other day in New York. The inventor, from Chicago, who has been deaf for years, discovered the principle of the audiphone by accident. One night, after making many fruitless experiments with the view of finding some way of hearing his watch tick, he listlessly touched the case with his teeth, and was surprised to find that its ticking was distinctly audible. This discovery led to the audiphone, which has the shape and size of an ordinary stiff fan. It is made of a composition said to possess the property of gathering sounds and conveying the sensation to the auditory nerve through the medium of the teeth, the external ear having nothing to do with the matter. The material resembles gutta percha. Small cords running from the thin edges, and converging at the handle, serve to bend the blade of the instrument to the proper curve for hearing under different conditions. When in use the edge of the curved blade is touched by one of the upper teeth. The invention, it is stated, proved a success. A young man, deaf from infancy, heard words spoken in the tone of ordinary conversation. A little girl, born deaf, indicated by signs and looks that she heard the sound of voices, but did not understand the meaning of words. Instruments were placed in the hands of the entire class, and a lady sang, accompanied by an organ. The deaf patients, thrown into ecstasy at the first sound of the notes, waved their hands in accompaniment. The inventor maintains that deaf persons may be taught to speak by the audiphone.—S. S.

CONCERTS.

ON Monday evening, the 8th inst., the pupils of Archbishop Tenison's Grammar School, Leicester Square, assisted by friends, gave a performance of the *Creation* before a numerous audience. The solos were sung by Miss Alice Parry, Mr Arthur Thomas, and Mr F. A. Bridge (choirmaster of St Martin's); the accompanists were Mr J. F. Burrows (organist of St James's, Piccadilly) and Mr F. G. Nichols, of Woolwich. The choir was ably conducted by Mr R. F. Tyler, music-master to the school, to whom great credit is due for untiring exertions to make the concert the success it was. The proceeds were devoted by the head-master, Mr J. F. Arnold, to the School Athletic Sports Fund.

MIDDLE BARRY GUIDO gave her first evening concert at Langham Hall on Thursday, Dec. 11th, and appeared in the threefold capacity of pianist, singer, and composer. Middle Guido played two of her compositions (a new march and an impromptu in F), which the talented lady was called upon to repeat, and sang Braga's "Serenata" (violinello *obbligato*, Herr Schuberth), and took part in a duet with Mdme Guzman. The other vocalists were Mdme Paget, Miss Alice Clyfforde, Messrs Pearson and Prenton, and Signor Valcheri. The instrumentalists were Miss Evelyn Kingsley and Herr Hause (pianoforte), Herr Otto Booth (violin), and Herr Schuberth (violinello). Herr Schuberth conducted. The hall was very full, and Middle Guido may be congratulated on her well-merited success.

THE sixteenth concert of the Musical Artists' Society took place on Saturday evening, December 6th, at the Royal Academy of Music. The programme included a sonata for pianoforte and violin by the late Henry Westrop; a quartet for strings in F, by Mr C. E. Stephens, to which the first prize was lately awarded by the Academic Board of Trinity College, London; a charmingly written fantasia-sonata for pianoforte and flute, by W. H. Holmes; and a quartet in C minor for strings, by Mr Arthur Cornall, besides various songs and ballads. Miss Edith Goldsbro, Messrs W. H. Eayres, Holmes, Ralph, Oldaker, Blagrove, Pettit, and Svendsen were the instrumentalists. Miss Sophie Smith, Miss Lizzie Evans, and Mr Coventry were the singers.

TURNHAM GREEN.—A concert on a large scale was given on Wednesday, December the 17th, in the Vestry Hall, by Mr Felix Sommer's Orchestral and Choral Society, numbering 150 performers. Two harp solos were contributed by Herr Oberthur, and were much appreciated, as were also a violin and a piano solo by Mr Felix Sommer himself. "The Maid of Judah" was sung in a tasteful manner by Mrs H. Taylor. Dr Claburn's singing of "The Vagabond" obtained an encore. The concert having only been determined upon a fortnight in advance, the performance of the society did Mr Sommer credit. Gounod's "Bethlehem," "Trumpet, blow," and "Nazareth" were also applauded; the other choruses, to which there were full orchestral accompaniments comprised, "All ye ladies of the court," "This way come," "The stars that around us," "Bridal Chorus," and "Gipsy Life." As the proceeds are to be devoted in aid of the Poor Fund, we were very much pleased to see the hall well filled.

TOWN HALL, KILBURN.—Mrs Alfred Webster (a daughter of our old favourite, Donald King) gave an evening concert at the above hall on the 15th inst. She was supported by the following artists:—Mdme Harriette Lee, Miss Janet King, Miss Eliot, and Miss Blackwell; Messrs Thompson, Percival, Conrad King, and E. Bell, vocalists. The instrumentalists were Mdme Sidney Pratten, the Misses King, and Mr Frederick Chatterton. Encores were numerous throughout the evening. Mdme Harriette Lee possesses a rich and powerful contralto voice, and knows how to use it. Her two songs, Cowen's "Better Land" and Molloy's "Darby and Joan," were loudly re-demanded. Miss Blackwell, a favourite pupil of Mdme Dolby's, gave a very artistic rendering of Donizetti's "Regnava nel silenzio," and also of Mdme Dolby's "I can wait" (encored). Miss Eliot was very successful in her two songs, "Close to the threshold" and "Kathleen Mavourneen," as was also Miss Janet King in Bishop's charming "Should he upbraid." Mdme Sidney Pratten's guitar solo received a double encore. Mr Chatterton's fantasia on the harp gave equal pleasure, and was equally honoured. Mr A. Thompson, Mr Frank Percival, and Mr Conrad King received well-merited encores for their various songs. Mr Thompson has a very pleasing voice and artistic manner. Mr King's vocal ability and dramatic style ought to enable him to follow successfully in the footsteps of his father. Mr E. Bell displayed a rich, powerful bass voice in "Oh ruddier than the cherry." Pinsuti's "Bedonin love song," Goss's glee, "There is beauty," Barnett's trio, "This magic wove scarf," &c., were artistically rendered, and the accompaniments nicely played by the Misses King. The concert altogether was highly successful.

A CONCERT was given by Mdme Lena Hayes in aid of the St Peter's Schools, Hatton Garden, on Monday evening. The singers announced were Misses Marion Maclean and Annie Sinclair, Mdmes Marie Belval, Emilia Wolff, and Lena Hayes, Signors Vergara, De Monaco, and Isidore de Lara. The pianists were Miss Schamweld and Herr Lehmeier, the harpist Miss Marion Beard, and the violin-cellist Herr Schuberth. In the programme was a curiosity, namely, "Song, 'Meet me by moonlight alone,' *Mignon* (violin *obbligato*) Mdme Marie Belval"!!

AMONG the many attractive features that have been introduced into the programme of the Royal Aquarium, under Captain Hobson's management, are the excellent promenade concerts conducted by M. Charles Dubois. An entertainment of this description given on Saturday evening brought together an audience of many thousands, the floor and galleries of the building being completely filled. The band, removed from its usual position on the stage, was placed upon the new orchestra erected at the southern end of the building, where it was reinforced by that of the Scots Guards, under Mr J. P. Clarke. Among the vocalists was Mrs Georgina Weldon, who was received with considerable favour. Mrs Weldon first of all sang Sir Julius Benedict's "Maiden's Dream," after which she was re-called. Her subsequent appearance was as conductor of the band and choir in the selection from *Jeanne de Arc* (Gounod). Mrs Weldon's choir, numbering 200 singers, are a well-trained body, and render the music very effectively. Mdme Mary Cummings was warmly applauded in "Caller Herrin." Another song, "The Lost Chord," was hardly so successful, being somewhat marred by the overpowering strength of the organ accompaniment and the inevitable noise made by a large number of persons moving to and fro. Miss Christina Britton, a youthful pianist of promise, and pupil of Mdme Marie Krebs, gave Mendelssohn's *Andante* and *Rondo Capriccioso*, with combined strength and delicacy. Among other appearances were those of Miss Elene Webster, Mdme Vittorino de Bono (violinist), Signor Monari Rocca, and Mr Barton McGuckin, the last of whom had a specially cordial reception. The concert ended with Jullien's "British Army Quadrilles," in which the bands of the 18th Hussars, under Mr Englefield, the 9th Kent Artillery, under Mr Robshaw, and the Fife and Drum (pipers from the Scots Guard) under Mr Noble, assisted.

THE KILBURN MUSICAL ASSOCIATION gave its second concert this season on the 16th inst., at the Town Hall, Kilburn. The wonderful progress made by this young society can only be accounted for by having at its head so able a musician as Mr Adolph Gollmick. On Tuesday night the first part of the programme consisted of Spohr's *Last Judgment*. The soloists were Misses Allitsen and Hüttel, Messrs Frank Gifford and Walter F. Clare; Miss Gollmick ably presiding at the pianoforte. The performance throughout gave evidence of careful preparation, individually and collectively, and we are enabled to speak in high terms of the entire performance. Miss Allitsen deserves special praise for her charming rendering of the soprano music throughout. Miss Hüttel acquitted herself well in the contralto part, as did also Messrs Gifford and Clare in the tenor and bass parts. The choir was "well in hand," and did justice to the choruses throughout. The second part opened with Gounod's full anthem, "Come unto Him, all ye who labour." Miss Maximiliane Sillow followed with a masterly performance of Weber's cavatina, "Und ob die Wolke." Miss Sillow also rendered, with much success, Schumann's "Widmung" and Schubert's "Unge-duld." One of the greatest attractions of the evening was Herr Otto Leu, in his solos on the violinello. In Handel's *adagio* Herr Leu displayed so much mechanical skill and delicate expression as to be honoured with a double encore. His "Concert Poissonne," by Popper, afforded equal pleasure. It only remains for us to mention Miss Delamere's pleasing rendering of "Good night, farewell, my only love," and Mr Frank Gifford's able and expressive delivery of Gounod's exquisite "Salve Dimora." The choir deserve a special word of praise for the excellent manner in which they gave the "Vintage Song" from *Loreley*; the humorous part-song of Truhn's, "The Jolly Chafers," bringing the concert to a most successful termination. Mr Walter F. Clare's solo part, in the latter, was all that could be desired. The concert was a great success, and seemed to have attracted the presence of many local musicians.

PROVINCIAL.

EDINBURGH.—Mr Charles Hallé and Mdme Norman-Néruda gave their first concert here, in the Music Hall, on Saturday afternoon. There was a large audience, and an enthusiastic welcome was given to the distinguished artists. Punctual to the hour of commencement, Mr Hallé made his appearance on the platform, but had to

wait some minutes for late comers to be seated ere he began. Beethoven's Sonata in E flat, *Les Adieux, l'Absence, et Le Retour*, was the opening piece. More finished playing it would be difficult to imagine, or a heartier burst of applause, than showed how fully the masterly performance of Mr Hallé had been appreciated. Mme Néruda's first solo was a "Chaconne" in G minor, by Vitali, which afforded the eminent violinist scope for her wonderful command of the instrument. Three of the *Pensées Fugitives*, the joint production of Stephen Heller and Ernst, were finely executed by the concert-givers, and much enjoyed by the audience. They included "Caprice," "Inquietude," and "Adieu"—each in its way a gem. The second part began with a *Nocturne* in G, and a *Valse* in F major, by Chopin, which elicited such unanimous marks of approval that Mr Hallé was compelled to play an extra piece. Mme Néruda, who created a *furor* with *Vieuxtemps' "Air varié"* in D, had to pay the same penalty. Rubinstein's Sonata in B minor, Op. 98, for piano and violin, made a spirited *finale* to an entertainment interesting throughout.

RYDE.—The Philharmonic Society of this town gave Sir M. Costa's *Naaman* on Monday, December 15th. Mrs Alfred Sutton, Miss Damian, Mr Sidney Tower, and Mr Orlando Christian were the principal vocalists. Mr C. Gamblin led the band, and Mr F. H. Simms conducted. The orchestra and chorus numbered 100; altogether, the performance was successful. The solo singers were loudly applauded, Miss Damian having to bow her acknowledgments after the air "I dreamt I was in heaven." The trio, "Is anything too hard for God?" and the quartet, "Honour and Glory," were both repeated.

NORWICH.—The concert given in St Andrew's Hall by the District Cricket Club was not so fully attended as the excellence of the programme deserved, the severe weather being, doubtless, the cause. From among the vocalists we must single out Miss Berthold, who made her *début* in Norwich on the occasion. Miss Berthold created a highly favourable impression in "Una voce poco fa," and was called upon to repeat "Tell me, my heart," for which she substituted "Charlie is my darling," receiving at the conclusion well-merited applause. The instrumental performers were Mrs Boyse, Dr and Mr H. G. Bunnett (pianists), and Mr Tuddenham (violinist). The other singers were Messrs Minns, Holden, and W. N. Smith.

STRAY THOUGHTS CONCEIVED HEXAMETRICALLY.

(Purely, and not in distiches.)

No. 5.

Now I'm chewing the cud of Lalo, I find it delicious;
Up come the melodies into my mouth, I masticate gladly.
Yea, I've digested the music, my mind by its motives is
haunted.
Would I remembered the key in which that rhapsody's written,
Then I'd suggest it to Mr Weist Hill to play at the palace,
Alexandra, of course, (respectful regards to the Captain).
Off I must go to a musical shop and make an enquiry,
When I return I'll probably write you in rhythm and reason.

Polkaw.

Sig. Sinareglia's *Preziosa* will be produced during the Carnival at the Teatro Comunale, Trieste.

POPULAR CONCERTS.—At the concert of to-day Mozart's Quintet in A, for clarinet and stringed instruments, is to be given for the twenty-sixth time, the clarinet part once more (not the last time by many, let us hope) devolving upon Mr Lazarus, who has played it from the beginning, and whose performance could with difficulty be surpassed. Mdlle Janotha has recovered from the accident to her wrist, but is forbidden to over-fatigue herself by playing too long pieces. Sig. Piatti, we regret to say, is still unwell, Sig. Pezze continuing to act as his substitute.

CHRISTINE NILSSON AT MADRID.—The *Epoca*, of Madrid, writing about Nilsson's Marguerite (*Faust*), says:—"She attained the uttermost limits of perfection," the *Imparcial* declaring that "she is a tragic artist without rival, absolutely identifying herself with the imaginary person she represents, and imparting so ideal a tone and colour to each word and situation that her 'creation' of the part can only be compared to that with which the potent fancy of Goethe was big when he composed his immortal poem."

WAIFS.

An Anglo-American paper published in Paris, in the English language, announces a special double Christmas number, with original tales by Messrs Payne, James, and Jules Claretie, as well as a poem by Mr F. Locker.

Johannes Brahms is in Pesth for concert purposes.

Ferdinand Strakosch has taken the Pergola, Florence.

Sig. Cesi, the pianist, has composed an opera entitled *Vittor Pisani*.

Heinrich Hoffman's opera of *Armin* has been well received in Carlsruhe.

Herr Messler's *Rattenfänger von Hameln* has been performed in Hamburg.

The first Concert National of the season came off at Brussels on the 7th inst.

Verdi is reported to be engaged on a new opera, *Otello*, book by Arrigo Boito.

Dessoff's new Quintet has been well received at the Hellmesberger Concerts, Vienna.

The Philharmonic Society, Rome, intend giving a performance of Mendelssohn's *Elijah*.

A new opera, *Elisa*, by Sig. Tessitore, has been produced at the Vittorio Emanuele, Turin.

The last orchestral concert of the Schubert Society's thirteenth season took place on Wednesday the 17th inst.

A new opera, *Re Manfredi di Svezia*, by Sig. Ferdinando del Re, has been produced at the Teatro Mercadante, Naples.

The Prussian Minister of Education has subscribed 1,200 marks towards the Spohr Monument to be erected at Cassel.

The establishment of an Academy of Music, as suggested by Señor Rafael Cebreros, will soon be an accomplished fact in Seville.

The Portuguese Visconde d'Arneiro, the amateur composer of *L'Elisir di Giocenza*, is engaged upon another opera, *Don Bibas*.

Herr Wilhelm Popper, brother of D. Popper, the well-known violoncellist, and a violoncellist himself, has been playing in Vienna.

The Duke of Saxe-Altenburg has conferred the Saxe-Ernest House-Order on Herr von Witt, member of the opera company, Schwerin.

M. De Pauw, who carried off the organ-class prize at the Brussels Conservatory, has been appointed organist to the Palace of Industry, Amsterdam.

The Pittsburg (U.S.) *Leader* furnishes this singular piece of intelligence: "The morality at Key West last summer was less by one third than in any year since 1861."

Le Premier frisson d'hiver au restaurant: "Garçon, qu'est-ce que vous avez de froid?"—"Monsieur est bien bon; j'ai les pieds à la glace, et c'est comme ça pendant tout l'hiver."

The first concert of the Amateur Orchestral Society, announced for this evening, in the Royal Albert Hall, will be in aid of the funds of the German Hospital. "Royalty" will be present.

The programme at the first concert this season of the Boston (U.S.) Handel and Haydn Society comprised the "Hallelujah Chorus" from Beethoven's *Mount of Olives*, Berlioz's *Flight into Egypt*, and Sullivan's *Prodigal Son*, conducted by the composer.

M. Paul Deroulède, author of military songs, has succeeded in getting the committee of the Théâtre-Français to accept a five-act drama in verse, entitled *La Moabite*, to be played next year. French dramatists are beginning to complain of having to appear before this committee, it being considered *infra dig.*, especially for an Academician, to submit plays to a tribunal of actors, who may be capable of interpreting but not of comprehending a piece. Casimir Bonjour, who used to compose plays while striding up and down his room and commit them to memory, has left on record the following anecdote:—"One day I presented myself before the committee of the French Theatre, and was asked to produce my manuscript. I replied that I had none. Then why did you summon us?" I told them to be easy, that the sitting would not be lost, and recited my five acts. They declared there was no example of such a *tour de force*, but old Lamazurier, their secretary, found in the registers that Crébillon had performed a similar feat. The committee received several of his plays, but rejected the last, which he had taken ten years to compose.

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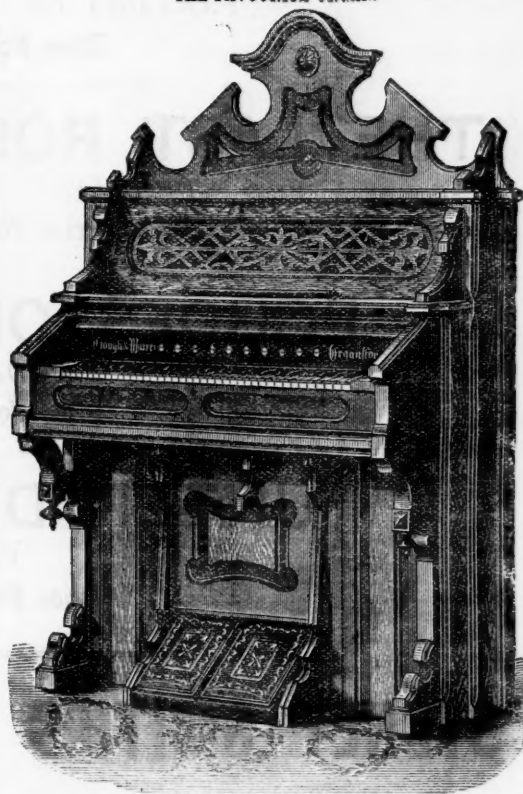
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